

Songs for Sunday

Country Gospel, Hymns and Spirituals
Arranged for Frailing Banjo

By Patrick Costello



For Amy.
This one and every one after it.

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Introduction

Twenty years ago when I first moved to Crisfield I was a pretty experienced banjo player but I was completely unprepared to be invited to play in the numerous churches in town. I knew a few hymns and gospel songs, but there was no resource like a hymnal for frailing banjo players available. I started thinking, back then, that it would be neat to have a songbook for frailing banjo players - but I never imagined that I would end up writing that book myself.

In this book you will find a selection of hymns, country gospel and even some blues songs arranged for frailing banjo. The arrangements presented here blend melody and rhythm so that you can sing along with the banjo and still be able to knock out a solo once in a while. The accompanying DVD contains video workshops where I walk you through each song.

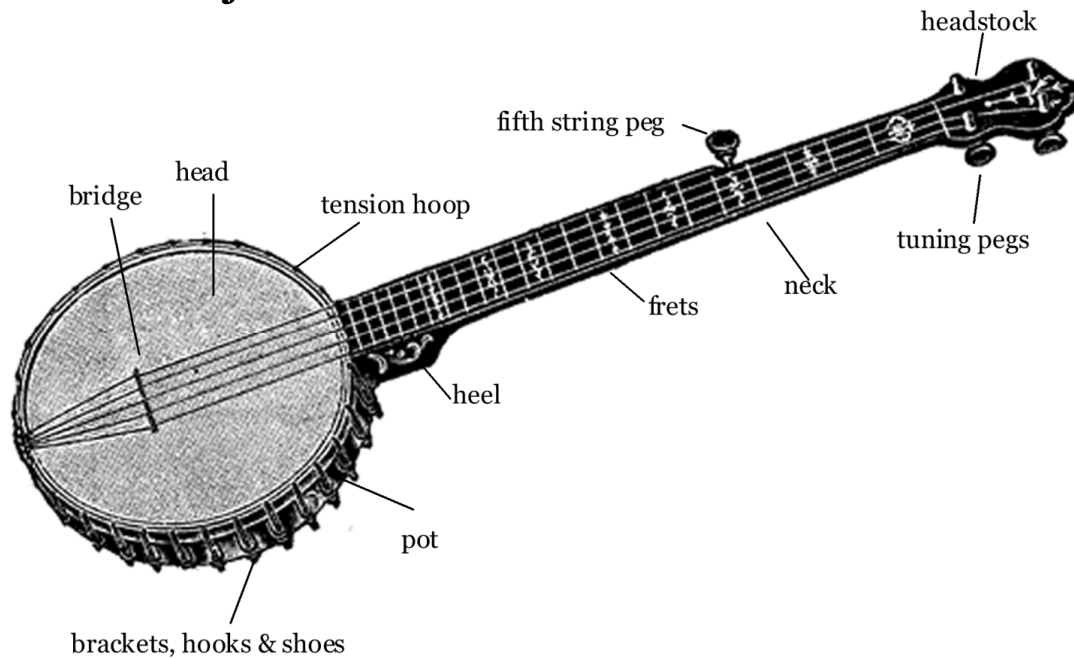
These are songs to sing with your family at home, in church, at covered dish suppers and even at a campfire sing-along. I hope and pray that they bring you joy and help you spread a little sunshine in your community.

Don't worry about playing everything as written. Feel free to simplify or spice up the songs to your heart's content – and don't worry about making mistakes. After all, in gospel music our goal is not to show off but rather to sing our thanks and praise to God. So have fun and remember Psalm 98 when you pick up your banjo: "Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise."

God Bless,
Patrick Costello
February 2010.

Frailing Banjo

Parts of the Banjo



Holding The Banjo

Hold the banjo in your lap with the pot flat against your belly. Not off to the side, not on your knee. I'd also suggest using a strap while you do this so your fretting hand is not holding up the banjo. Position your banjo neck so that the fifth peg is up by your ear. If you were facing a clock you'd want the neck at 10 or 11.

The short string, traditionally called the *fifth string* by banjo players, should be on top – closest to your chin.

The first string is closest to the floor.

Getting In Tune

Your banjo is tuned to an open G chord:

- The fifth string is tuned to G.
- The fourth string is tuned to D.
- The third string is tuned to G.
- The second string is tuned to B.
- The first string is tuned to D.

Be sure to have the string ringing when you crank the tuning pegs. This helps you avoid tightening a string past the breaking point.

You can tune your banjo to itself without a tuner by following these steps:

- Assume that your first string is at least close to being in tune.
- Pluck your second string at the third fret.
Tune it up or down so that it matches the sound of the first string played open.
- Pluck your third string at the fourth fret.
Tune it up or down so that it matches the sound of the second string played open.
- Pluck your fourth string at the fifth fret.
Tune it up or down so that it matches the sound of the third string played open.
- The fifth string played open should sound the same as the first string played at the fifth fret.

What Is Frailing?

A folk instrument like the five-string banjo can be played in an infinite variety of ways. In this book we will be focusing on a specific technique called frailing.

Frailing is a powerful technique for playing a mix of rhythm and melody on the banjo. Frailing is easy to learn and perfect for playing and singing. Frailing banjo is a down-picking technique. We strike down on the banjo strings with the back of our fingernail and pluck the 5th string with our thumb to create melody and rhythm.

The basics of frailing banjo can be shared in the space of an afternoon, creating wonderful opportunities for group singing and fellowship.

This workshop is intended to be an introductory lesson. For more extensive frailing instructions check out my book *The How and the Tao of Old Time Banjo*.

The Basic Frailing Strum

Before we discuss technique I want to point out again that frailing banjo is a down-picking technique. We strike down on the banjo strings with the back of our fingernail and pluck the 5th string with our thumb to create melody and rhythm.

Let's get our hand in the frailing shape.

Hold your right arm out and make a fist. Now stick out your index finger and thumb just like when you were a kid playing cops and robbers. You want a sort of 'gun' shape. Don't

clench your remaining three fingers to your palm but rather try to relax and keep everything kind of loose. Tension just slows things down.

The middle finger should be a hair extended.

Look at your hand. You've got your thumb up, your index finger straight out, your middle finger loosely curled and the last two fingers lightly touching your palm. Now you can relax your index finger like in the picture.



Now that you've got your hand into a rough frailing shape you can lay that that whole arrangement of fingers onto the banjo head.



Lay the pad of your thumb on the fifth string so that it is an inch or two from the rim and rest your middle fingernail on the first string.

Now take a look at your hand. You should see that you can just raise it up a bit. Now drop that middle fingernail down to strike the first string. Do that a few times.

Don't flail around or open and close your hand or flick your fingers. Just use your thumb as a sort of pivot point to rear back (you won't have to go very far) and swing on down to strike the string with your nail. Let the string sort of pop off the fingernail.

Once you get comfortable with the idea of dropping your hand down to strike the first string try the same thing on your second, third and fourth strings. To hit those inside strings - well, look at your hand again. Your thumb is resting on the fifth string. If you close that webbing between your index finger and thumb you should see that you can swing you hand so that it's over the string you want to hit.

We're not talking big moves here. It's just a bit this way and a hair that way. Do this for a while and get used to the motion.

After the strike the next step is the strum.

Strike a string - any string. Then close the webbing between your thumb and index finger so that your hand comes back over the strings and your middle fingernail is over the third or fourth string. While all of this is happening your thumb stays in place.

Once you've reared back enough (three strings is a safe bet) strum down across the strings with your middle fingernail. The sequence so far is: strike, rear back, strum.

Do that a few times. Get used to it. Keep the thumb in place on the fifth string.

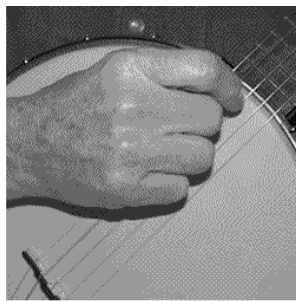
As you strike and as you strum it's a good idea to keep a sort of straight wrist. Your forearm is doing most of the work here using your thumb as a pivot point.

As you complete the strum you'll see that your thumb is putting pressure on the fifth string. Snap your thumb off the fifth string with a rolling motion and put it right back. Then repeat the pick, strum and thumb combination. Remember to maintain hand position and to drive your hand across the strings with your forearm.

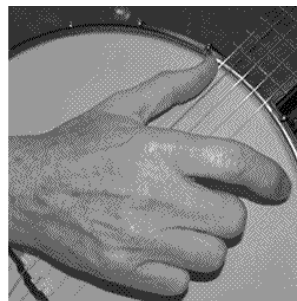
Do not flick your fingers. Play steady and slow.



strike



strum



thumb

You can stay in rhythm if you tap your foot while you practice the basic strum:

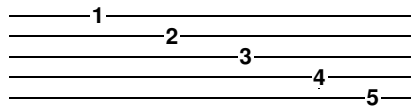
- On the strike tap your foot. Bring your foot back up.
- Strum as you tap your foot again.
- As your foot is coming back up thumb the fifth string.

Now let's look at this basic frailing strum in tabulature.

How To Read Tabulature

Tabulature – or “tab” for short – is a way of visualizing the mechanics of playing a song on paper. To put it simply, tab tells you exactly where to put your fingers and what strings to pick.

Banjo tab notation has five lines. Each line represents a string on your banjo. The fifth string is at the bottom and the first string is on top.

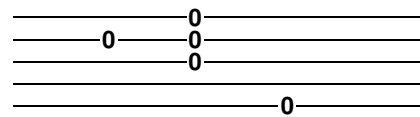


When any string has a zero you play that string open – you do not fret a note or chord with the left hand.

The numbers on a string tell you what fret to play.

Numbers running one on top of the other tells you to strum a chord.

The basic frailing strum would look like this in tab:



strike strum thumb

Now that we can play the basic frailing strum and read tabulature we need to organize things with rhythm.

Frailing Rhythm

Right now we are performing a series of coordinated mechanical movements to get sounds out of the banjo. In order to make music we have to organize those movements. We accomplish this organization with rhythm.

Rhythm is how we organize the sequence of notes in music.

Tempo sets the speed of the music.

In frailing banjo we start out working with two separate note values: quarter notes and eighth notes.

♪ A quarter note is held for one beat.

♪ An eighth note is held for one half the value of a quarter note.

In the basic frailing strum the strike is played as a quarter note. The strum and the thumb coming off the fifth string each have an eighth note value.

Four quarter notes (♪♪♪♪) are counted, “One, two, three, four.”

Since an eighth note is half of a quarter note, four eighth notes (♪♪♪♪) are counted “one and two and” (1& 2&).

The basic frailing strum is made up of a quarter note (the strike) and two eighth notes (the strum and the thumb plucking the fifth string). Let’s count out the basic frailing strum together:

- On the strike say “One.”
- Rear back for the strum, strum down and say “two.”
- As you are saying “two” start rolling your thumb off of the fifth string and as the fifth string sounds say “and.”

So your count is now: “one, two and three, four and” (1 2& 3 4&).

Practice the basic frailing strum while counting and tapping your foot for a while.

Once you have that smooth we can learn about time signatures.

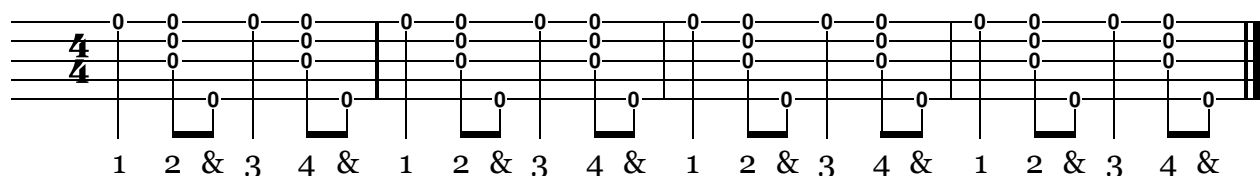
Time Signatures

Music (or tab) is laid out in measures. Each measure contains a specific number of beats. A beat is the term used to describe the pulse of the music. The number of beats in a measure is dictated by the time signature.

The time signature tells us how many beats are played in a measure or group of measures. A time signature of 4/4 indicates that we will play four beats to a measure (4/) and that each beat will have the value of a quarter note (/4).

If the time signature of 3/4 would indicate three beats to a measure (3/) and that each beat will have the value of a quarter note (/4).

In 4/4 time we would play two basic frailing strums to fill out a measure.

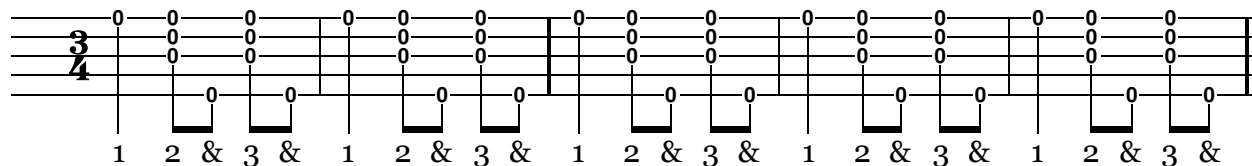


Notice that quarter notes written in tabualture have a straight tail and eighth notes are tied together in pairs.

Let’s play and count out a measure together.

- Now play the basic frailing strum twice and count it to four.
- On the strike say “One.”
- Rear back for the strum, strum down and say “two.”
- As you are saying “two” start rolling your thumb off of the fifth string and as the fifth string sounds say “and.”
- On the strike say “three.”
- Rear back for the strum, strum down and say “four.”
- As you are saying “four” start rolling your thumb off of the fifth string and as the fifth string sounds say “and.”

In 3/4 we would play a different pattern to fill out the measure. A quarter note strike followed by two eighth note strum-thumbs:



Let's play and count a measure in 3/4 time together:

- On the strike say “One.”
- Rear back for the strum, strum down and say “two.”
- As you are saying “two” start rolling your thumb off of the fifth string and as the fifth string sounds say “and.”
- Rear back for the strum, strum down and say “three.”
- As you are saying “three” start rolling your thumb off of the fifth string and as the fifth string sounds say “and.”

Always check the time signature and remember the appropriate basic rhythm.

- 4/4 = 1 2& 3 4&
- 3/4 = 1 2& 3&

Once you can play in rhythm we can start adding in chords.

One-Finger Chords

One-finger chords are a great way to get started. This workshop is intended as an introductory lesson. Full chords are covered extensively on the DVD.

Learning chords on the banjo is so simple you can do it with one finger. Remember back to the section on tuning. The banjo is tuned to and open G chord. That means we can lay our finger or a bottleneck across any fret to get a different chord. This is called playing a barre chord.

- Open Strings = G chord
- Barre across the fifth fret = C chord
- Barre across the seventh fret = D chord

With those three chords and the basic frailing strum we can play thousands of songs.

Let's try one together!

Before we begin, take note of the repeat symbols in the tabulature.

:|| at the end of the song tells you to go back to the beginning or start over at this symbol: ||:.

The repeat symbols in *Michael Row The Boat Ashore* tell you to play the song through once and then skip the first measure when you play the song through a second time.

Ready? Let's go!

Have fun and don't forget to sing!

Michael Row The Boat Ashore

4/4 time (1 2& 3 4&)

Tablature for *Michael Row The Boat Ashore* in 4/4 time. The piece is written on two systems of five-line staves. The first system contains the first line of the song, and the second system contains the second line. Chords are indicated by letters G, C, and D above the staves. The lyrics are written below the staves. The piece ends with a repeat symbol :||.

System 1: G C G
 Mi-chael row the boat a - shore, hal-le - lu - jah Mi-chael

System 2: D G D G
 row the boat a - shore ha - le - lu - jah.

Did you notice that the chords were marked out in the tabulature? If you run into a chord you don't know all you have to do is place your fingers where the tab tells you to.

In this example we are just striking the first string. Try hitting other strings and listen to how some notes harmonize better with your voice than others.

Now let's try the same thing for a song in 3/4 time.

Amazing Grace

3/4 time (1 2& 3&)

G C G

A - maz - ing grace how sweet the sound that

D

saved a wretch like me! I

G C G

once was lost but now am found, was

Em D G

blind but now I see

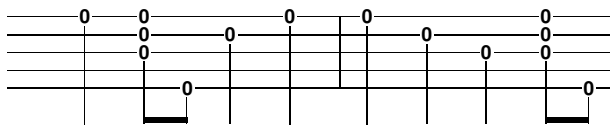
Notice how the Em chord is played by fretting the first and fourth string at the second fret? Now you will be able to play every chord in this book!

Playing Melody

Now that we can play and sing with the basic frailing strum it is time to mix in some melody.

The basic frailing strum is a great technique, but you don't always have to use it. We can use any combination of notes as long as the total adds up to the count dictated by the time signature.

Try this exercise:

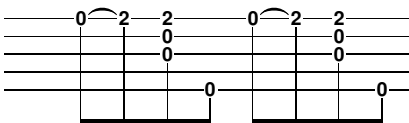


The count for this example is: 1 2& 3 4, 1 2 3 4&

We can also add in some salt and pepper techniques.

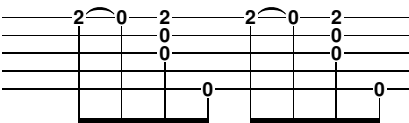
Hammer-ons and pull-offs are just what the names imply: hammering and pulling your fingers on and off the fretboard.

Hammer-on:



The count for this example is: 1& 2& 3& 4&

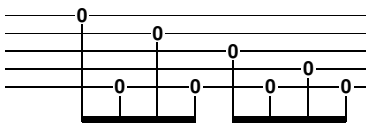
Pull-off:



The count for this example is: 1& 2& 3& 4&

Double thumbing is when you strike a string with your fingernail and immediately thumb the fifth string.

Double Thumb:



The count for this example is: 1& 2& 3& 4&

Try changing a few chords while experimenting with some variations on the frailing strum. Then mix in some salt and pepper techniques.

Putting It All Together

With the basic frailing strum, a few chords and some salt and pepper techniques you now have a pretty complete old time banjo tool kit. As you work through the songs in this book look at how the frailing strum has been mixed up here and there to bring out the melody.

Let's try our one-finger version of *Michael Row The Boat Ashore* with some quarter note runs.

Michael Row The Boat Ashore

The musical notation is written on a five-line staff in 4/4 time. It features a one-finger banjo style with quarter note runs and chords G, C, and D. The lyrics are: Mi-chael row the boat a-shore hal-le - lu - jah Mi-chael row the boat a - shore ha - le - lu - jah.

Chords indicated above the staff: G, C, G, D, G, D, G.

See how simple it is to mix in some melody while keeping a good rhythm for singing along?

Later on in the book you will find another arrangement of *Michael Row The Boat Ashore* with different chords and a little more melody.

The next step in learning this wonderful instrument is to go out and start making music. Visit your local nursing home and sing with the residents and staff. Practice out on your front porch so folks can hear you, and be willing to share the basics when folks stop and say, "You know, I always wanted to play the banjo!"

So turn the page to start picking and singing. Keep things simple, have fun and make a joyful noise!

Amazing Grace

Words: John Newton 1779

Music: James P. Carrell and David S. Clayton 1831

The musical score is written for guitar in 3/4 time. It consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of 3/4. The chords indicated above the staves are G, C, G, D7, G, C, G, Em, D7, and G. The lyrics are written below the notes, and the fingerings are indicated by numbers 0, 1, and 2 above the notes. The score begins with a repeat sign after the first measure. The lyrics are: 'A - maz - ing grace how sweet the sound that saved a wretch like me! I once was lost but now am found was blind but now I see'.

G C G

A - maz - ing grace how sweet the sound that

D7

saved a wretch like me! I

G C G

once was lost but now am found was

Em D7 G

blind but now I see

Amazing grace! How sweet the sound
That saved a wretch like me!
I once was lost, but now am found;
Was blind, but now I see.

'Twas grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear
The hour I first believed!

Through many dangers, toils and snares,
I have already come;
'Tis grace hath brought me safe thus far,
And grace will lead me home.

The Lord has promised good to me,
His Word my hope secures;
He will my Shield and Portion be,
As long as life endures.

Yea, when this flesh and heart shall fail,
And mortal life shall cease,
I shall possess, within the veil,
A life of joy and peace.

The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who called me here below,
Will be forever mine.

When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we'd first begun.



Faith Of Our Fathers

Lyrics: Frederick W. Faber 1849

Music: James G. Walton 1864

G D⁷ G

3/4

Faith of our fa - th - ers li - vi - ng still

C G D⁷

in spite of dun - geon fi - re or sword

G C G

Oh how our hea - rts beat hi - gh with joy

C G D⁷ G

when - 'er we hear that gl - ori - ous word

Refrain:

C G D⁷ G

Faith of our fa - th - ers ho - ly faith!

C D⁷ G

We will be true to thee till death!

Faith of our fathers, living still,
In spite of dungeon, fire and sword;
O how our hearts beat high with joy
Whene'er we hear that glorious Word!

Refrain:

*Faith of our fathers, holy faith!
We will be true to thee till death.*

Faith of our fathers, we will strive
To win all nations unto Thee;
And through the truth that comes from God,
We all shall then be truly free.

Refrain

Faith of our fathers, we will love
Both friend and foe in all our strife;
And preach Thee, too, as love knows how
By kindly words and virtuous life.

Refrain



What Are They Doing In Heaven Today?

Words and Music: Charles Albert Tindley 1901

G C

I am thinking to - day of some friends that I know who

G D⁷

lived and suf - fered in this world be - low They're

G C

gone off to Hea - ven but I want to know

G D⁷ G

what are they do - ing there now? Oh,

I'm thinking today of some friends that I know
Who lived and suffered in this world below.
They're gone off to heaven, but I want to know
What are they doing there now?

Chorus:

*Oh, what are they doing in heaven today?
Where sin and sorrow are all washed away?
Peace abounds like a river they say
Oh, what are they doing there now?*

Chorus

The musical score for the chorus is written on a grand staff (treble and bass clefs). It features a key signature of one flat (B-flat) and a 4/4 time signature. The melody is primarily in the bass clef, with some treble clef notes for higher pitches. Chords are indicated by letters C, G, and D7 above the staff. Fingerings are shown with numbers 1-5 on the left hand and 1-2 on the right hand. The lyrics are written below the staff, with hyphens indicating syllables across measures.

C G

what are they do - in in Hea - ven to - day? Where

D7

si - n and sor - row are all washed a - way?

G C

Peace a - bounds like a river they say Oh,

G D7 G

what are they do - ing there now?

There's some whose minds were burdened with care
They paid for their moment with fighting and tears
But they clung to the cross in trembling and fear
Oh, what are they doing there now?

Chorus

And there's some whose bodies were full of disease
Physicians and doctors couldn't give them much ease
They suffered 'til death brought a final release
Oh, what are they doing there now?

Chorus

There's some who were poor and often despised
They looked up to heaven with tear-blinded eyes
While others were heedless and deaf to their cries
Oh, what are they doing there now?

Shall We Gather At The River?

Words and Music: Robert Lowry, 1864

G D⁷

Shall we gather at the riv - er where bright angel feet have trod;
with its crystal tide for - ev - er flowing by the throne of God

Refrain:

C G D⁷ G

Yes, we'll gather at the riv - er the beautiful beautiful riv - er
gather with the saints at the riv - er that flows by the throne of God

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Refrain:

*Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river
That flows by the throne of God.*

On the margin of the river,
Washing up its silver spray,
We will talk and worship ever,
All the happy golden day.

Refrain

Ere we reach the shining river,
Lay we every burden down;
Grace our spirits will deliver,
And provide a robe and crown.

Refrain

At the smiling of the river,
Mirror of the Savior's face,
Saints, whom death will never sever,
Lift their songs of saving grace.

Refrain

Soon we'll reach the silver river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.

Refrain



Oh Mary Don't You Weep

Words and Music: Traditional

G D7

If I could I sure - ly would

G

stand on the rock where Moses stood

C G

Pharaoh's army got drown - ded

D7 G

Oh Mary don't you weep

If I could I surely would
stand on the rock where Moses stood.
Pharaoh's army got drowned,
O Mary don't you weep.

Chorus:

*O Mary don't you weep, don't you mourn,
O Mary don't you weep, don't you mourn.
Pharaoh's army got drowned,
O Mary don't you weep.*

Chorus:

G D⁷

Oh, Mary don't you weep don't you mourn,

G

Oh, Mary don't you weep don't you mourn

C G

Pharaoh's army got drown - ded

D⁷ G

Oh Mary don't you weep

Well Mary wore three links and chains,
On every link was Jesus' name.
Pharaoh's army got drowned,
O Mary don't you weep.

Well one of these nights bout 12 o'clock,
This old world is gonna rock.
Pharaoh's army got drowned,
O Mary don't you weep.

Well Moses stood on the Red Sea shore,
Smote' the water with a two by four.
Pharaoh's army got drowned,
O Mary don't you weep.

Well old Mr. Satan he got mad,
Missed that soul that he thought he had.
Pharaoh's army got drowned,
O Mary don't you weep.

Brothers and sisters don't you cry,
There'll be good times by and by.
Pharaoh's army got drowned,
O Mary don't you weep.

God gave Noah the rainbow sign,
"No more water but fire next time".
Pharaoh's army got drowned,
O Mary don't you weep.

For The Beauty Of The Earth

Lyrics: Frederick W. Faber 1849

Music: James G. Walton 1864

C F C F C

For the beau-ty of the earth for the beau-ty of the skies

F C F C G C

for the love which from our birth ov - er and a - round us lies

Refrain:

C F C G C

Lord of all to Thee we raise this our hymn of grate-ful praise

For the beauty of the earth
For the glory of the skies,
For the love which from our birth
Over and around us lies.

Refrain:

*Lord of all, to Thee we raise,
This our hymn of grateful praise.*

For the beauty of each hour,
Of the day and of the night,
Hill and vale, and tree and flower,
Sun and moon, and stars of light.

Refrain

For the joy of ear and eye,
For the heart and mind's delight,
For the mystic harmony
Linking sense to sound and sight.

Refrain

For the joy of human love,
Brother, sister, parent, child,
Friends on earth and friends above,
For all gentle thoughts and mild.

Refrain

For Thy Church, that evermore
Lifteth holy hands above,
Offering up on every shore
Her pure sacrifice of love.

Refrain

For the martyrs' crown of light,
For Thy prophets' eagle eye,
For Thy bold confessors' might,
For the lips of infancy.

Refrain

For Thy virgins' robes of snow,
For Thy maiden mother mild,
For Thyself, with hearts aglow,
Jesu, Victim undefiled.

Refrain

For each perfect gift of Thine,
To our race so freely given,
Graces human and divine,
Flowers of earth and buds of Heaven.

Refrain

Oh How I Love Jesus

Lyrics: Frederick Whitfield, 1855

Music: 19th Century American melody

3/4 G

There is a name I love to hear I

D7 G D7

love to sing of its worth; it

G

sounds like mu - s - ic to my ear the

D7 G

sw - eet - est name on earth

There is a Name I love to hear,
I love to sing its worth;
It sounds like music in my ear,
The sweetest Name on earth.

Refrain:

*O how I love Jesus,
O how I love Jesus,
O how I love Jesus,
Because He first loved me!*

Refrain:

G

Oh, how I love Je - - sus,

D⁷ G D⁷

oh, how I love Je - - sus;

G

oh, how I love Je - - sus Be -

D⁷ G

-ca - use he first loved me

It tells me of a Savior's love,
Who died to set me free;
It tells me of His precious blood,
The sinner's perfect plea.

Refrain

It tells me of a Father's smile
Beaming upon His child;
It cheers me through this little while,
Through desert, waste, and wild.

Refrain

It tells me what my Father hath
In store for every day,
And though I tread a darksome path,
Yields sunshine all the way.

Refrain

It tells of One whose loving heart
Can feel my deepest woe;
Who in each sorrow bears
A part that none can bear below.

Refrain

It bids my trembling heart rejoice.
It dries each rising tear.
It tells me, in a "still small voice,"
To trust and never fear.

Refrain

Jesus, the Name I love so well,
The Name I love to hear:
No saint on earth its worth can tell,
No heart conceive how dear.

Refrain

Never Grow Old

Words and Music: James C. Moore, 1914

G

3/4

I have heard of a land on a far a - way strand 'tis a

C G D7

beau - ti - ful home of the soul built by

G

Je - sus on high where we ne - ver will die 'tis a

C D7 G

land where we'll nev - er grow old

I have heard of a land on the far away strand,
'Tis a beautiful home of the soul;
Built by Jesus on high, where we never shall die,
'Tis a land where we never grow old.

Refrain:

*Never grow old, never grow old,
In a land where we'll never grow old;
Never grow old, never grow old,
In a land where we'll never grow old.*

Refrain:

Guitar tablature for the Refrain. The music is written on four systems of six-line staves. Chords G, C, and D7 are indicated above the staves. The lyrics are: nev - er grow old land where we'll nev - er grow old 'tis a land where we'll nev - er grow old. The tablature includes fingerings (0, 2, 5, 1, 2) and a double bar line at the end.

In that beautiful home where we'll never more roam,
We shall be in the sweet by and by;
Happy praise to the King through eternity sing,
'Tis a land where we never shall die.

Refrain

When our work here is done and the life crown is won,
And our troubles and trials are o'er;
All our sorrow will end, and our voices will blend,
With the loved ones who've gone on before.

Refrain

Fairest Lord Jesus

Words: German Jesuits as *Schönster Herr Jesu* in the 17th Century

Music: *The Crusaders Hymn*

G D7 G D7 G

Fair - est Lord Je - s - us, Rul - er of all na - ture,

C G D7

O thou of God and man the Son,

G D7 C G

Thee will I cher - ish, Thee will I hon - or, Thou,

C G D7 G

my soul's glo - ry, joy and crown

Fairest Lord Jesus, Ruler of all nature,
O Thou of God and man the Son,
Thee will I cherish, Thee will I honor,
Thou, my soul's glory, joy and crown.

Fair are the meadows, fairer still the woodlands,
Robed in the blooming garb of spring;
Jesus is fairer, Jesus is purer,
Who makes the woeful heart to sing.

Fair is the sunshine,
Fairer still the moonlight,
And all the twinkling starry host;
Jesus shines brighter, Jesus shines purer
Than all the angels heaven can boast.

All fairest beauty, heavenly and earthly,
Wondrously, Jesus, is found in Thee;
None can be nearer, fairer or dearer,
Than Thou, my Savior, art to me.

Beautiful Savior! Lord of all the nations!
Son of God and Son of Man!
Glory and honor, praise, adoration,
Now and forever more be Thine.



I Had a Real Good Mother And Father

Words and Music: Washington Phillips late 1920's

G D⁷

I had a real good moth - er and fa - ther

G

they certainly stood the test

C

now they are living in bright glo - ry and I

G D⁷ G

know their souls are now at rest

I had a real good mother and father
And they certainly stood the test
And now they are living in bright glory
And I know their souls are at rest

They laid a good example for me
They taught me how to pray
Now I am truly converted
And walking in the narrow way

Instrumental Break:

The instrumental break consists of four lines of guitar notation, each representing a different chord progression. The notation includes fret numbers (0, 1, 2, 4) and string numbers (1, 2, 3, 4, 5, 6) to indicate fingerings. The lyrics 'La, la' are written below the notes.

Line 1: G and D7

Line 2: G

Line 3: C

Line 4: G, D7, G, and G

I'm so glad salvation is free
 It is free for you and me
 Now if we'll just only live with Jesus
 How happy we could be.

I know this whole darn world do not love me no how
 And it is on account of sin
 But I'm so thankful God is able
 For to give me many friends

Jesus He said for you to love one another
 As He has loved you
 Then you will rightly treat your neighbor
 And it won't be hard for you to do

Are You Washed In The Blood Of The Lamb?

Music and lyrics: Elisha Albright Hoffman 1878

have you been to Jesus for the clean - sing power? Are you

washed in the blood of the Lamb? Are you

ful - ly trusting in His grace this hour? Are you

washed in the blood of the Lamb? Are you

Have you been to Jesus for the cleansing power?
Are you washed in the blood of the Lamb?
Are you fully trusting in His grace this hour?
Are you washed in the blood of the Lamb?

Refrain:

*Are you washed in the blood,
In the soul cleansing blood of the Lamb?
Are your garments spotless? Are they white as snow?
Are you washed in the blood of the Lamb?*

Refrain:

The musical notation for the Refrain is presented in four staves. Each staff has a guitar chord indicated above it: C, G, D7, and G. The lyrics are written below the notes. The notation includes fingerings (0, 1, 2) and a double bar line at the end of the fourth staff.

Staff 1 (Chord: C): washed in the blood in the

Staff 2 (Chord: G): soul cleansing blood of the Lamb? Are your

Staff 3 (Chord: D7): gar - ments spotless? Are they white as snow? Are you

Staff 4 (Chord: G): Washed in the blood of the Lamb?

Are you walking daily by the Savior's side?
Are you washed in the blood of the Lamb?
Do you rest each moment in the Crucified?
Are you washed in the blood of the Lamb?

Refrain

When the Bridegroom cometh will your robes be white?
Are you washed in the blood of the Lamb?
Will your soul be ready for the mansions bright,
And be washed in the blood of the Lamb?

Refrain

Lay aside the garments that are stained with sin,
And be washed in the blood of the Lamb;
There's a fountain flowing for the soul unclean,
O be washed in the blood of the Lamb!

When The Roll Is Called Up Yonder

Words and Music: James M. Black, 1893

G C G

when the trumpet of the Lord shall sound and time shall be no more and the

D⁷

morning breaks eternal bright and fair; when the

G C G

saved of earth shall gather over on the other shore when the

D⁷ G

roll is called up yonder I'll be there when the

When the trumpet of the Lord shall sound, and time shall be no more,
And the morning breaks, eternal, bright and fair;
When the saved of earth shall gather over on the other shore,
And the roll is called up yonder, I'll be there.

Refrain:

*When the roll, is called up yon-der,
When the roll, is called up yon-der,
When the roll, is called up yon-der,
When the roll is called up yonder I'll be there.*

Refrain:

roll is called up yo - n - d - er when the

D⁷

roll is called up yo - n - d - er when the

G C

roll is called up yo - n - d - er when the

G D⁷ G

roll is called up yon-der I'll be there

On that bright and cloudless morning when the dead in Christ shall rise,
 And the glory of His resurrection share;
 When His chosen ones shall gather to their home beyond the skies,
 And the roll is called up yonder, I'll be there.

Refrain

Let us labor for the Master from the dawn till setting sun,
 Let us talk of all His wondrous love and care;
 Then when all of life is over, and our work on earth is done,
 And the roll is called up yonder, I'll be there.

Refrain

Jesus Won't You Come By Here?

Words and Music: Traditional

C F

Je-sus won't you come by here? Je-sus won't you come by here?

C G

Je - sus won't you come b - y here? Je - sus won't you come b - y here?

C F

Now is a needed time now is a needed time

C G C

Je - sus won't you come b - y here? Je - sus won't you come b - y here?

Jesus won't you come by here
 Jesus won't you come by here?
 Jesus won't you come by here?
 Now is a needed time
 Now is a needed time
 Jesus won't you come by here?

Listen! Can't you hear me call?
Listen! Can't you hear me call?
Jesus won't you come by here?
Listen! Can't you hear me call?
Listen! Can't you hear me call?
Jesus won't you come by here?

I'm down on my knees a-prayin'
I'm down on my knees a-prayin'
Jesus won't you come by here?
I'm down on my knees a-prayin'
I'm down on my knees a-prayin'
Jesus won't you come by here?

And Daniel was in the lion's den
Daniel was in the lion's den
Jesus won't you come by here?
He said Lord! You said you'd answer prayer
Lord! You said you'd answer prayer
Jesus won't you come by here?

Well now the Lord he sent an angel down
the Lord he sent an angel down
Jesus won't you come by here?
And the angel locked the lion's jaw
the angel locked the lion's jaw
Jesus won't you come by here?



This Is My Father's World

Words: Maltbie D. Babcock, 1901

Music: Traditional English melody

G D⁷ G C G D⁷

This is my Father's world and to my listening ears all

G D⁷ G

nature sings and a-round me rings with the mu-si-c of the spheres This

G C D G C G

is my Father's world I rest me in the thought of

D⁷ G

rocks and trees, of skies and seas; his hand the wonders wrought

This is my Father's world, and to my listening ears
 All nature sings, and round me rings with the music of the spheres.
 This is my Father's world I rest me in the thought
 Of rocks and trees, of skies and seas;
 His hand the wonders wrought.

This is my Father's world, the birds their carols raise,
The morning light, the lily white, declare their Maker's praise.
This is my Father's world: He shines in all that's fair;
In the rustling grass I hear Him pass;
He speaks to me everywhere.

This is my Father's world. O let me ne'er forget
That though the wrong seems oft so strong, God is the ruler yet.
This is my Father's world: the battle is not done:
Jesus Who died shall be satisfied,
And earth and Heav'n be one.

This is my Father's world, dreaming, I see His face.
I ope my eyes, and in glad surprise cry, "The Lord is in this place."
This is my Father's world, from the shining courts above,
The Beloved One, His Only Son,
Came a pledge of deathless love.

This is my Father's world, should my heart be ever sad?
The lord is King let the heavens ring.
God reigns let the earth be glad.
This is my Father's world. Now closer to Heaven bound,
For dear to God is the earth Christ trod.
No place but is holy ground.

This is my Father's world. I walk a desert lone.
In a bush ablaze to my wondering gaze
God makes His glory known.
This is my Father's world, a wanderer I may roam
Whate'er my lot, it matters not,
My heart is still at home.

I Wish I Was In Heaven Sitting Down

Words and Music: Traditional

G

Wish I was in heaven sitting down

wish I was in heaven sitting down

C C⁷

oh an - gels oh my lord

G

Wish I was in heaven sitting down

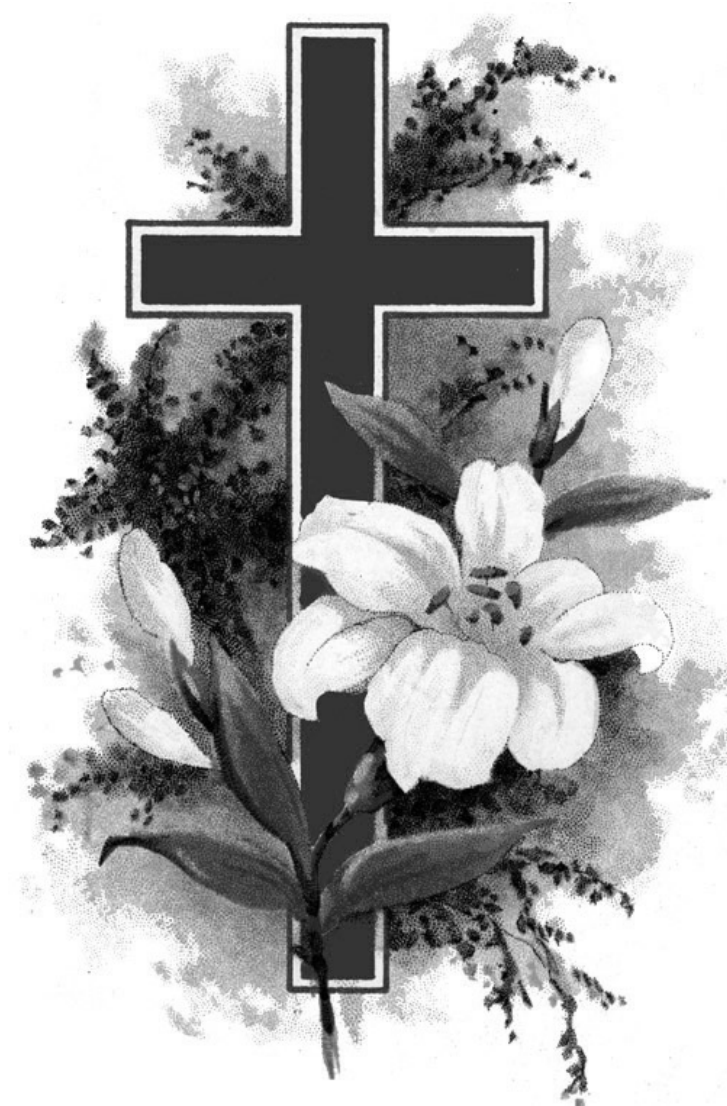
Wish I was in heaven sitting down.
 Wish I was in heaven sitting down.
 Oh! Angels! Oh my Lord!
 Wish I was in heaven sitting down.

Wouldn't be tired no more.
 Wouldn't be tired no more.
 Oh! Angels! Oh my Lord!
 Wouldn't be tired no more.

Got on my long white robe.
Got on my long white robe.
Oh! Angels! Oh my Lord!
Got on my long white robe.

Wouldn't have nothing to do.
Wouldn't have nothing to do.
Oh! Angels! Oh my Lord!
Wouldn't have nothing to do.

Sit at my Jesus' feet.
Sit at my Jesus' feet.
Oh! Angels! Oh my Lord!
Sit at my Jesus' feet.



From Jerusalem To Jericho

Words and Music: W.M. Robison, 1891

G

from Je - ru - sa - lem to Jer - ic - ho a - long that lonely road a

C G D⁷

certain man was set up - on and robbed of all his gold they

G

beat him and they stripped him and left him there for dead who

C G

was it then that came along and bathed the aching head? Then

From Jerusalem to Jericho, along that lonely road,
 A certain man was set upon and robbed of all his gold.
 They beat him and they stripped him, and they left him there for dead.
 Who was it then that come along and bathed the aching head?

Chorus:

*Then who, tell me who,
 Tell me who was this neighbor kind and true?
 From Jerusalem to Jericho we're traveling every day,
 And many are the fallen ones that lie along the way.*

From Jerusalem to Jericho, a certain priest come by,
 He heard the poor man crying, but he heeded not the cry.
 He gathered his robes about him and he quickly passed away.
 Who was it then that come along and ministered that day?

Chorus:

The musical notation is written on four staves, each with a key signature of one sharp (F#) and a common time signature (C). The notes are represented by numbers 0, 1, and 2, indicating fret positions on a guitar. Chords are indicated by letters C, G, A, and D7 above the staves. The lyrics are written below the staves.

C G

who, tell me who, tell me

A D7

who was this neighbor kind and true? from Jer -

G

-u - sa - lem to Jer - ic - ho we're traveling every day and

C G D7 G

many are the fallen ones that lie along the way

From Jerusalem to Jericho, a Levite came along,
He heard the poor man crying lying on the ground.
He lifted his hands up to the heavens and he quickly passed him by.
Who was it then that came along and heeded that needy cry?

Chorus

From Jerusalem to Jericho, when life was ebbing away,
Along come that Samaritan who was despised, they say.
He ministered to the dying man, he carried him to an inn.
He paid his fare and told the host to take good care of him.

Chorus

From Jerusalem to Jericho, a-traveling every day,
And many are the fallen ones that lie along the way.
Oh, some despised and some rejected, but it's no matter how they've been,
When everybody turns you down, then Jesus takes you in.

Leaning On The Everlasting Arms

Words: Elisha A. Hoffman, 1887

Music: Anthony J. Showalter

What a fel-low-ship what a joy de-vine lean-ing on the ev-er-last-ing arms

what a bless-ed-ness what a peace is mine leaning on the ever-last-ing arms

Refrain:

lean - ing lean - ing safe and sec-ure fr-om all al - arms

lean - ing lean - ing lean-ing on the ever-last-ing arms

What a fellowship, what a joy divine,
Leaning on the everlasting arms;
What a blessedness, what a peace is mine,
Leaning on the everlasting arms.

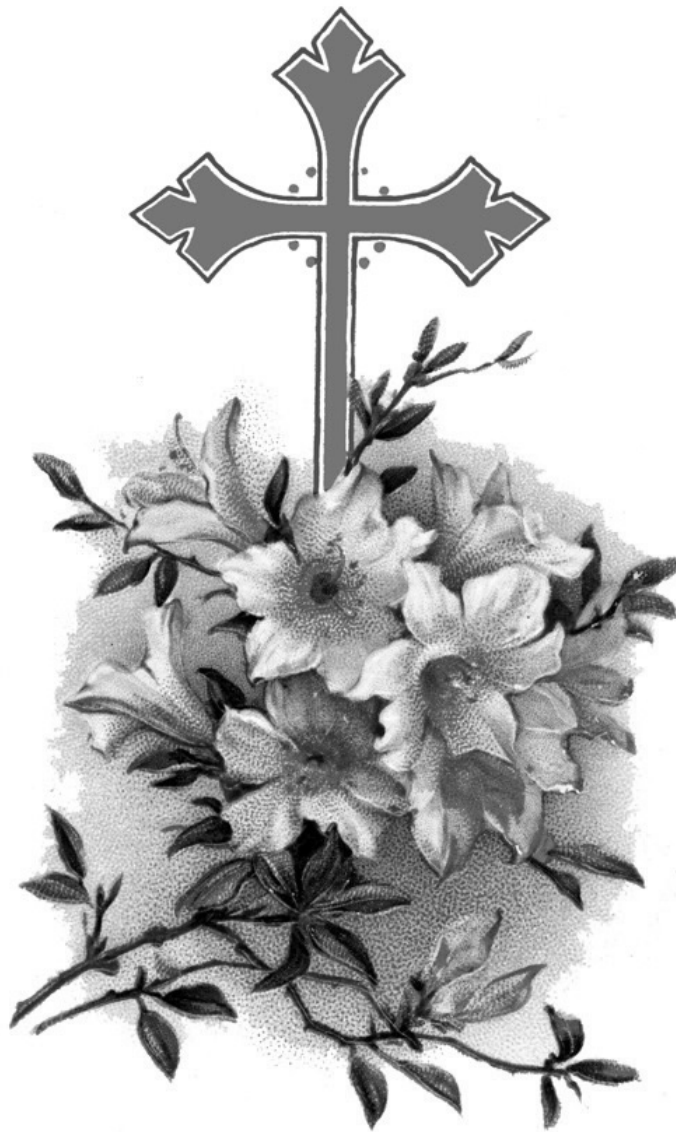
Refrain:

*Leaning, leaning, safe and secure from all alarms;
Leaning, leaning, leaning on the everlasting arms.*

O how sweet to walk in this pilgrim way,
Leaning on the everlasting arms;
O how bright the path grows from day to day,
Leaning on the everlasting arms.

Refrain

What have I to dread, what have I to fear,
Leaning on the everlasting arms;
I have blessed peace with my Lord so near,
Leaning on the everlasting arms



Sweet Hour Of Prayer

Words: William Walford, 1845.

Music: William Bradbury, 1861

G C

Sweet hour of prayer, Sweet hour of prayer, That
calls me from a world of care, and
bids me at my Father's throne Make
all my wants and wishes known In

Sweet hour of prayer! Sweet hour of prayer!
That calls me from a world of care,
And bids me at my Father's throne
Make all my wants and wishes known.
In seasons of distress and grief,
My soul has often found relief
And oft escaped the tempter's snare
By thy return, sweet hour of prayer!

Sweet hour of prayer! sweet hour of prayer!
The joys I feel, the bliss I share,
Of those whose anxious spirits burn
With strong desires for thy return!
With such I hasten to the place
Where God my Savior shows His face,
And gladly take my station there,
And wait for thee, sweet hour of prayer!

The musical score is written for guitar and voice. It consists of four systems of music. Each system has a guitar line on a six-line staff and a vocal line below it. The lyrics are written under the vocal line. Chord symbols (D7, G, C) are placed below the guitar line. The guitar line includes fret numbers (0-7) and fingerings (1-5). The vocal line includes lyrics and hyphens for long notes.

Lyrics: sea - sons of dis - tress and grief my soul has of - ten found re - lief and oft es - caped the tempt - er's snare by thy re - tu - rn sweet hour of prayer

Chord symbols: D7, G, C, D7, G

Sweet hour of prayer! Sweet hour of prayer!
 Thy wings shall my petition bear
 To Him whose truth and faithfulness
 Engage the waiting soul to bless.
 And since He bids me seek His face,
 Believe His Word and trust His grace,
 I'll cast on Him my every care,
 And wait for thee, sweet hour of prayer!

Sweet hour of prayer! Sweet hour of prayer!
 May I thy consolation share,
 Till, from Mount Pisgah's lofty height,
 I view my home and take my flight:
 This robe of flesh I'll drop and rise
 To seize the everlasting prize;
 And shout, while passing through the air,
 "Farewell, farewell, sweet hour of prayer!"

Nearer My God To Thee

Words: Sarah Flower Adams, 1841

Music: Lowell Mason, 1856

G C G D⁷

Near - er, my God, to Thee, Near - er to Thee!

G C G D⁷ G

E'en though it be a cross that rais-eth me,

D⁷

still all my song shall be, Near - er, my God, to Thee,

Refrain:

G C G D⁷ G

Near - er, my God, to Thee, Near - er to Thee!

Nearer, my God, to Thee, nearer to Thee!
 E'en though it be a cross that raiseth me,
 Still all my song shall be, nearer, my God, to Thee.

Refrain:

*Nearer, my God, to Thee,
 Nearer to Thee!*

Though like the wanderer, the sun gone down,
Darkness be over me, my rest a stone.
Yet in my dreams I'd be nearer, my God to Thee.

Refrain

There let the way appear, steps unto Heav'n;
All that Thou sendest me, in mercy given;
Angels to beckon me nearer, my God, to Thee.

Refrain

Then, with my waking thoughts bright with Thy praise,
Out of my stony griefs Bethel I'll raise;
So by my woes to be nearer, my God, to Thee.

Refrain

Or, if on joyful wing cleaving the sky,
Sun, moon, and stars forgot, upward I'll fly,
Still all my song shall be, nearer, my God, to Thee.

Refrain

There in my Father's home, safe and at rest,
There in my Savior's love, perfectly blest;
Age after age to be, nearer my God to Thee.

Refrain



Praise To The Lord The Almighty

Words: Joachim Neander, 1680

Music: Erneuerten Gesangbuch, 1665

G D7

Praise to the Lord the Al-migh-ty the King of cre - a -

G

tion! O my soul praise Him for He is thy health and sal -

D7 G C G

va - tion! Join the great throng Psaltery organ and

D7 G D7 G

song sounding in glad a - do - ra - tion.

Praise to the Lord, the Almighty, the King of creation!
O my soul, praise Him, for He is thy health and salvation!
All ye who hear, now to His temple draw near;
Praise Him in glad adoration.

Praise to the Lord, who over all things so wondrously reigneth,
Shelters thee under His wings, yea, so gently sustaineth!
Hast thou not seen how thy desires ever have been
Granted in what He ordaineth?

Praise to the Lord, who hath fearfully, wondrously, made thee;
Health hath vouchsafed and, when heedlessly falling, hath stayed thee.
What need or grief ever hath failed of relief?
Wings of His mercy did shade thee.

Praise to the Lord, who doth prosper thy work and defend thee;
Surely His goodness and mercy here daily attend thee.
Ponder anew what the Almighty can do,
If with His love He befriend thee.

Praise to the Lord, who, when tempests their warfare are waging,
Who, when the elements madly around thee are raging,
Biddeth them cease, turneth their fury to peace,
Whirlwinds and waters assuaging.

Praise to the Lord, who, when darkness of sin is abounding,
Who, when the godless do triumph, all virtue confounding,
Sheddeth His light, chaseth the horrors of night,
Saints with His mercy surrounding.

Praise to the Lord, O let all that is in me adore Him!
All that hath life and breath, come now with praises before Him.
Let the Amen sound from His people again,
Gladly for aye we adore Him.



Get Right Church

Words and Music: Traditional

G

Bet ter get right church and let's go ho - me

get right church and let's go home

get right church get right church

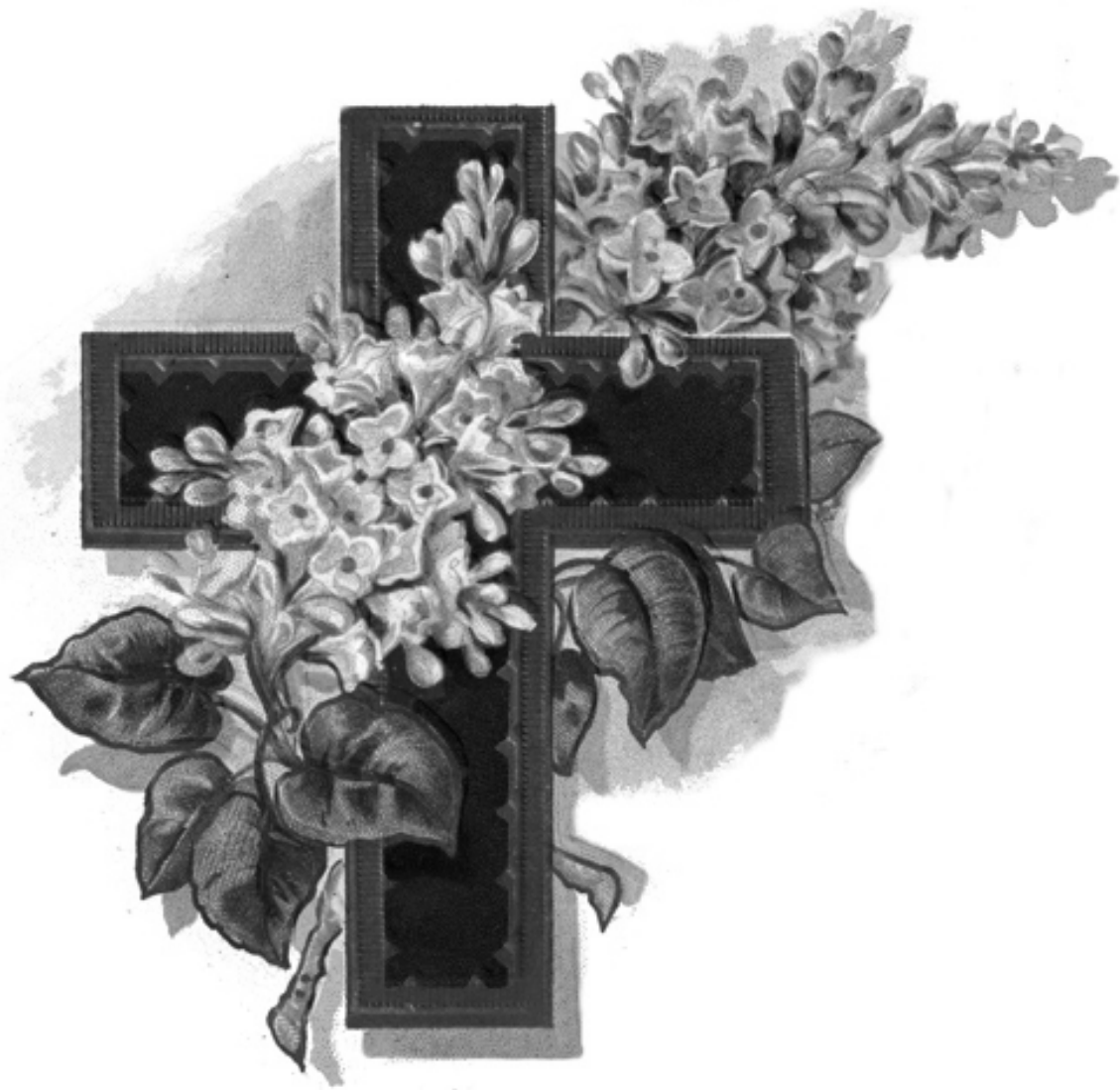
get right church and let's go home

Better get right church and let's go home
 Get right church and let's go home
 Get right church, get right church
 Get right church and let's go home

I'm goin' home on the morning train
 I'm goin' home on that train
 I'm goin' home, I'm goin' home
 I'm goin' home on the morning train

That evening train might be too late
That evening train might be too late
That evening train, evening train
That evening train might be too late

Get back train and get your load
Get back train and get your load
Get back train, get back train
Get back train, and get your load



Holy Holy Holy

Words: Reginald Heber, 1826

Music: John Dykes, 1861

G C G

Ho - ly, hol - ly, ho - ly! Lord God Al - mighty - y!

C D⁷

Ear - ly in the morn - ing our song shall rise to Thee:

G C G

Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!

C G D⁷ G

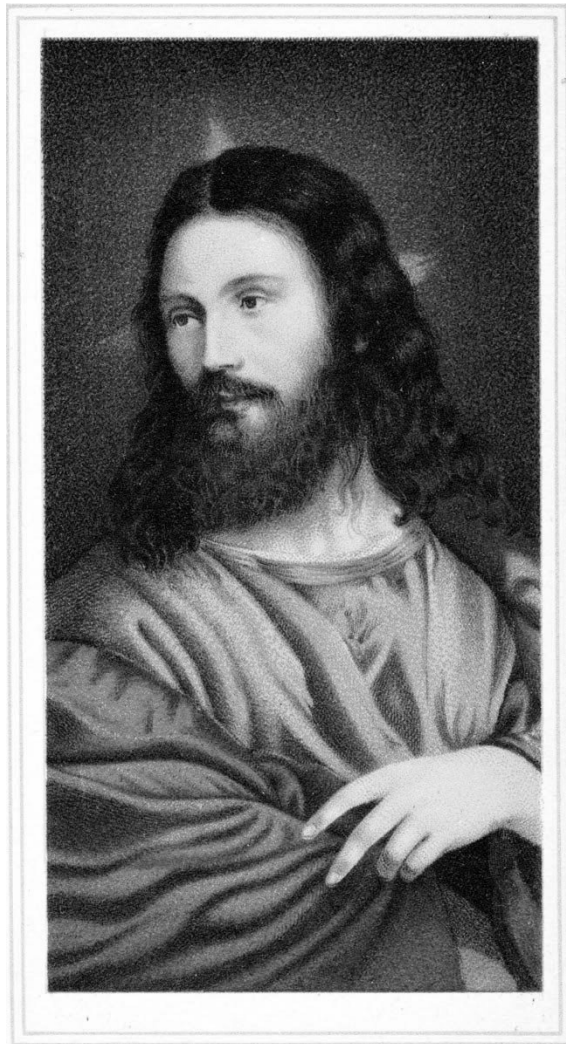
God in Three Per - sons, bles - sed Trin - i - ty!

Holy, holy, holy! Lord God Almighty!
 Early in the morning our song shall rise to Thee;
 Holy, holy, holy, merciful and mighty!
 God in three Persons, blessed Trinity!

Holy, holy, holy! All the saints adore Thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before Thee,
Who was, and is, and evermore shall be.

Holy, holy, holy! though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see;
Only Thou art holy; there is none beside Thee,
Perfect in power, in love, and purity.

Holy, holy, holy! Lord God Almighty!
All Thy works shall praise Thy Name, in earth, and sky, and sea;
Holy, holy, holy; merciful and mighty!
God in three Persons, blessed Trinity!



Church In The Wildwood

Words & Music: William S. Pitts, 1857

There's a church in the valley by the wildwood no
love - li - er place in the dale; no
place is so dear to my childhood as the
little brown church in the vale

There's a church in the valley by the wildwood,
No lovelier spot in the dale;
No place is so dear to my childhood,
As the little brown church in the vale.

Refrain:

*Come to the church in the wildwood,
Oh, come to the church in the dale,
No spot is so dear to my childhood,
As the little brown church in the vale.*

How sweet on a clear, Sabbath morning,
To list to the clear ringing bell;
Its tones so sweetly are calling,
Oh, come to the church in the vale.

Refrain

There, close by the church in the valley,
Lies one that I loved so well;
She sleeps, sweetly sleeps, 'neath the willow,
Disturb not her rest in the vale.

Refrain

There, close by the side of that loved one,
To trees where the wild flowers bloom,
When the farewell hymn shall be chanted,
I shall rest by her side in the tomb

Refrain

From the church in the valley by the wildwood,
When day fades away into night,
I would fain from this spot of my childhood,
Wing my way to the mansions of light.

Refrain



Jesus Loves Me

Words: Anna B. Warner

Music: William Batchelder Bradbury

G C G

Jes - us loves me this I know for the Bi - ble tells me so

C G D⁷ G

lit - tle ones to him belong they are weak and He is strong

Chorus:

G C G D⁷ G

Yes! Je - sus loves me! Yes! Je - sus loves me! Yes! Je - sus loves me the Bi - ble tells me so

Jesus loves me! This I know,
 For the Bible tells me so.
 Little ones to Him belong;
 They are weak, and He is strong.

Chorus:

Yes, Jesus loves me!
Yes, Jesus loves me!
Yes, Jesus loves me!
The Bible tells me so.

Jesus loves me! This I know,
As He loved so long ago,
Taking children on His knee,
Saying, "Let them come to Me."

Chorus

Jesus loves me when I'm good,
When I do the things I should,
Jesus loves me when I'm bad,
Though it makes Him very sad.

Chorus

Jesus loves me still today,
Walking with me on my way,
Wanting as a friend to give
Light and love to all who live.

Chorus

Jesus loves me! He who died
Heaven's gate to open wide;
He will wash away my sin,
Let His little child come in.

Chorus

Jesus loves me! Loves me still,
Tho' I'm very weak and ill;
That I might from sin be free,
Bled and died upon the tree.

Chorus

Jesus loves me! He will stay,
Close beside me all the way;
Thou hast bled and died for me,
I will henceforth live for Thee.

Chorus

Jesus loves me! See His grace!
On the cross He took my place.
There He suffered and He died,
That I might be glorified.

Chorus

Jesus loves me! God's own Son,
Over sin the vict'ry won.
When I die, saved by His grace,
I shall see Him face to face.

Chorus

The Lighthouse

Words and Music: Traditional

G C

Let it shine on let it shine on let the

G D⁷

light from the light - house shine on me

G C

let it shine on let it shine on

G

let the light from the light - house

D⁷ G

shine o - n me

Chorus:

Shine on, let it shine on
Let the light from the lighthouse shine on me
Shine on, let it shine on
Let the light from the lighthouse shine on me

Oh, my Lord done just what he said
Let the light from the lighthouse shine on me
He healed the sick and he raised the dead
Let the light from the lighthouse shine on me

I know I've got religion, and I ain't ashamed
Let the light from the lighthouse shine on me
angels in heaven, done wrote my name
Let the light from the lighthouse shine on me

Oh, one of these days about six o'clock
Let the light from the lighthouse shine on me
This old world gonna reel and rock
Let the light from the lighthouse shine on me

Paul and Silas lying in jail
Let the light from the lighthouse shine on me
They had no one to go their bail
Let the light from the lighthouse shine on me



Give Me Oil In My Lamp

Words and Music: Traditional

4/4

G C

give me oil in my lamp keep me burning burning burning give me

G D7

oil in my lamp to - day give me

G C

oil in my lamp keep me burning burning burning give me

G D7 G

oil in my lamp to - day

Give me oil in my lamp, keep me burning, burning, burning,

Give me oil in my lamp, I pray.

Give me oil in my lamp, keep me burning, burning, burning,

Keep me burning 'til the break of day.

Chorus:

Sing, "Hosanna!" Sing, "Hosanna!"

Sing, "Hosanna!" to the King of Kings

Sing, "Hosanna!" Sing, "Hosanna!"

Sing, "Hosanna!" to the King of Kings

Chorus:

Chorus:

G C

Sing H - o - san - na! Sing H - o - san - na!

G D⁷

Sing Hos-an - na to the King of Kings!

G C

Sing H - o - san - na! Sing H - o - san - na!

G D⁷ G

Sing Hos-an - na to the King of Kings!

Detailed description: The image shows four staves of musical notation for a guitar accompaniment. Each staff has a treble clef and a key signature of one sharp (F#). The first staff is for the first line of the chorus, with chords G and C. The second staff is for the second line, with chords G and D7. The third staff is for the third line, with chords G and C. The fourth staff is for the fourth line, with chords G, D7, and G. The lyrics are written below the notes, and the guitar part is written on the staff lines with fingerings indicated by numbers 0, 1, 2.

Give me joy in my heart, keep me singing, singing, singing
Give me joy in my heart, I pray.
Give me joy in my heart, keep me singing, singing, singing
Keep me singing 'til the break of day.

Chorus

Give me love in my heart, keep me serving, serving, serving
Give me love in my heart, I pray.
Give me love in my heart, keep me serving, serving, serving
Keep me serving 'til the break of day.

Chorus

Rise And Shine

Words and Music: Traditional

The musical score is written for guitar and voice. It consists of four staves of music. The first staff is for the melody, with guitar chords G and C indicated above. The second staff is a duplicate of the first. The third staff continues the melody with chords G, C, and G. The fourth staff continues the melody with chords D7 and G. The lyrics are written below the notes.

God said to No - ah there's go-nna be a flood-y, flood-y

God said to No - ah there's go-nna be a flood-y, flood-y

the whole world is gonna clap! clap! clap! be mud-dy, mud-dy

child - ren of the Lord

The Lord said to Noah
 "There's gonna be a floody, floody"
 The Lord said to Noah
 "There's gonna be a floody, floody"
 The whole world is gonna
 be muddy, muddy"
 Children of the Lord.

The Lord told Noah
 To build him an arky, arky
 The Lord told Noah
 To build him an arky, arky
 Build it out of gopher barky, barky
 Children of the Lord.

Refrain:

*Rise and shine
 And give God the glory, glory
 Rise and shine
 And give God the glory, glory
 Rise and shine
 And give God the glory, glory
 Children of the Lord.*

He called for the animals
 They came in by onesie, twosies
 He called for the animals
 They came in by onesie, twosies
 Elephants and kangaroosie, roosies
 Children of the Lord.

Refrain:

G C

Ri - se and sh - ine and give God your gl - ory, gl - ory

G C

ri - se and sh - ine and give God your gl - ory, gl - ory

G C G

rise and shine and Give God your gl - ory, gl - ory

D⁷ G

child - ren of the Lord

It rained and it poured
 For forty daysie, daysies
 It rained and it poured
 For forty daysie, daysies
 Almost drove those animals crazy, crazy
 Children of the Lord.

Then Noah he sent out
 He sent out a dovey dovey
 Noah he sent out
 He sent out a dovey dovey
 Dovey said, "There's
 clear skies abovey-bovey"
 Children of the Lord.

The sun came out and
 It dried up the landy landy
 The sun came out and
 It dried up the landy landy
 Everything was fine and dandy, dandy
 Children of the Lord.

The animals they came off
 They came off by threesies threesies
 Animals they came off
 They came off by threesies-threesies
 Grizzly bears and chimpanzeesies-zeesies
 Children of the Lord.

That is the end of
 The end of my story, story
 That is the end of
 The end of my story, story
 Everything is hunky dory, dory
 Children of the Lord

Gospel Ship

Words and Music: Traditional

G

I have good news to bring and that's why I sing

D⁷

all my joys with you I will share

G

I'm gonna take a trip on that old gosp-el ship and go

D⁷ G

sail - ing through the air

I have good news to bring, and that is why I sing

All my joys with you I'll share

I'm going to take a trip in that old gospel ship

And go sailing through the air

Refrain:

I'm going to take a trip in that old gospel ship

I'm going far beyond the sky

I'm gonna shout and sing until the bells do ring

When I go sailing through the sky

Refrain:

Guitar tablature for the Refrain of 'Sailing Through the Air'. The music is written on four systems of six-line staves. Chords G and D7 are indicated above the staves. The lyrics are: 'I'm gonna take a trip on that old gosp-el ship I'm goin' far be - yond the sky I'm gonna shout and sing un - til the bells do ring when I go sail-ing through the sky'.

I can scarcely wait, I know I won't be late
I'll spend my time in prayer
And when the ship comes in, I'll leave this world of sin
And go sailing through the air

Refrain

If you are ashamed of me, you ought not to be
Yes, you'd better have a care
If too much fault you find, you will sure be left behind
While I'm sailing through the air
When I bid this world goodbye

Refrain

This Little Light Of Mine

Words and Music: John Lomax

G

Ev- ery-where that I may go I'm gonna let it shine

C

ev- ery-where that I may go I'm gonna let it shine

G

ev- ery-where that I may go I'm gonna let it shine let it

D⁷ C G

shine let it shine I'm gonna let it shine

Everywhere that I may go
 I'm gonna let it shine
 everywhere that I may go
 I'm gonna let it shine
 Everywhere that I may go
 I'm gonna let it shine
 Let it shine, let it shine
 I'm gonna let it shine

Chorus:

Chorus:

*This little light of mine
 I'm gonna let it shine
 this little light of mine
 I'm gonna let it shine
 this little light of mine
 I'm gonna let it shine
 Let it shine, let it shine
 I'm gonna let it shine*

G

This little light of mine I'm gonna let it shine

C

this little light of mine I'm gonna let it shine

G

this little light of mine I'm gonna let it shine let it

D⁷ C G

shine let it shine I'm gonna let it shine

Put it under a bushel –NO!
 I'm gonna let it shine
 Put it under a bushel –NO!
 I'm gonna let it shine
 Put it under a bushel –NO!
 I'm gonna let it shine
 Let it shine, let it shine
 I'm gonna let it shine

Ain't nobody going to "huff" it out
 I'm gonna let it shine
 ain't nobody going to "huff" it out
 I'm gonna let it shine
 ain't nobody going to "huff" it out
 I'm gonna let it shine
 Let it shine, let it shine
 I'm gonna let it shine

All around the town
 I'm gonna let it shine
 all around the town
 I'm gonna let it shine
 all around the town
 I'm gonna let it shine
 Let it shine, let it shine
 I'm gonna let it shine

In my daily work
 I'm gonna let it shine
 in my daily work
 I'm gonna let it shine
 in my daily work
 I'm gonna let it shine
 Let it shine, let it shine
 I'm gonna let it shine

Michael Row The Boat Ashore

Words and Music: Traditional

G C G
 Mi-chael row the boat a - shore, hal-le - lu - jah Mi-chael
 D⁷ G D⁷ G
 row the boat a - shore ha - le - lu - jah.

Michael row the boat ashore, hallelujah
 Michael row the boat ashore, hallelujah

Sister help to trim the sails, hallelujah
 Sister help to trim the sails, hallelujah

Jordan's river is deep and wide, hallelujah
 And I've got a home on the other side, hallelujah

Michael row the boat ashore, hallelujah
 Michael row the boat ashore, hallelujah

Michael's boat is a music boat, hallelujah
 Michael's boat is a music boat, hallelujah

The trumpets sound the jubilee, hallelujah
 The trumpets sound for you and me, hallelujah

Michael row the boat ashore, hallelujah
 Michael row the boat ashore, hallelujah

About The Songs

Amazing Grace

Amazing Grace was written by John Newton who worked as a slave trader before coming to Christ. Newton's epitaph sums up his story pretty well.

**JOHN NEWTON, Clerk
Once an infidel and libertine
A servant of slaves in Africa,
Was, by the rich mercy of our Lord and Saviour
JESUS CHRIST,
restored, pardoned, and appointed to preach
the Gospel which he had long laboured to destroy.
He ministered,
Near sixteen years in Olney, in Bucks,
And twenty-eight years in this Church.**

Amazing Grace was published in a collection of songs titled *Olney Hymns* in 1779.

Several melodies have been attached to the song. The tune we know today was written by James P. Carrell and David S. Clayton in 1831.

Faith of our Fathers

Faith Of Our Fathers was written by Frederick W. Faber in 1849.

Faber actually wrote two versions of this hymn with seven stanzas for Ireland and four for England. In England and Ireland the song is known by a different melody.

The American version of this song is sung to the traditional tune *St. Catherine* written by Henri Hemy.

This song is very special to me. I used to sing this hymn in Church with my grandfather. Every time I play this one I am taken back to my childhood, standing next to Pop-Pop in our Sunday best with the sunshine streaming through the stained glass windows.

What Are They Doing In Heaven Today?

I love this song. It was written by the amazing Charles Albert Tindley.

Charles Albert Tindley was the son of slaves. He taught himself to read and write at the age of seventeen. He took a job as janitor of the Calvary Methodist Episcopal Church in Philadelphia, Pennsylvania and studied for his divinity degree through a correspondence course. By 1902 he was the pastor of the church.

Charles Albert Tindley published close to fifty hymns including, *I'll Overcome Someday*, which was the basis for the civil right anthem *We Shall Overcome*.

I first heard *What Are They Doing In Heaven Today?* on a Washington Phillips record.

Oh Mary Don't You Weep

Recorded by The Fisk Jubilee Singers in 1915, this song was originally sung by slaves. The lyrics are interesting because they refer to two separate bible verses: the story of Mary of Bethany who pleaded with Jesus to raise her brother Lazarus from the dead and the Passage of the Red Sea from The Exodus.

For The Beauty Of The Earth

Written as a poem in 1864 by Folliott S. Pierpoint from Bath, England. The story goes that Folliott was inspired by the countryside around Bath. After visiting that wonderful part of the world myself I can believe it.

This is one of the songs my mother used to sing when I was growing up.

Oh How I Love Jesus

Written by Frederick Whitfield in 1855. Fredericks was from Shropshire, England and studied at Trinity College in Dublin, Ireland. Whitfield wrote over 30 prose and poetical works. *Oh How I Love Jesus* is probably his best known hymn.

Never Grow Old

Written in 1941 by James C. Moore, a Missionary Baptist minister and music teacher from Spaulding, Georgia. Moore is believed to have written over 500 songs and sales of his phonograph records ran into the millions during his career.

Never Grow Old has become a country gospel classic due to a 1922 recording made in the famous “Bristol Session” recordings of 1922 by Alfred G. Karnes.

Fairest Lord Jesus

The lyrics to Fairest Lord Jesus were originally written by German Jesuits as *Schönster Herr Jesu* and was first published in 1677. The song was translated to English by Joseph Seiss in 1873.

The music is a bit of a mystery. It may be an old Silesian folk song, a melody sung by German knights in the Crusades or something else entirely! Nobody knows for sure.

I Had A Real Good Mother And Father

This song was one of the sixteen tracks recorded by Washington Phillips between 1927 and 1929.

There is a lot of debate as to what instrument Phillips is playing on the original recordings. It may be a zither, a dolceola or some homemade instrument. Whatever it was, it sounds wonderful!

Are You Washed In The Blood Of The Lamb?

Elisha A. Hoffman in 1878. Elisha also co-wrote *Leaning on the Everlasting Arms*.

The song refers to Revelation 7:14:

And I said unto him, Sir, thou knowest. And he said to me, these are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb.

Whole books could be dedicated to the songs of Elisha A. Hoffman. It is believed that he wrote two thousand songs in his lifetime and published fifty music books!

When The Roll Is Called Up Yonder

James M. Black wrote this one in 1893. Black was a Sunday school teacher in Williamsport, Pennsylvania. Taking roll one morning he discovered that one of his students was absent and joked, *"Well, I trust when the roll is called up yonder, she'll be there."*

He liked the line and tried to find a song that would fit the idea. He later wrote:

"This lack of a fitting song caused me both sorrow and disappointment. An inner voice seemed to say, "Why don't you write one?" I put away the thought. As I opened the gate on my way home, the same thought came again so strongly that tears filled my eyes. I entered the house and sat down at the piano. The words came to me effortlessly...The tune came the same way—I dared not change a single note or word."

The music to *When The Roll Is Called Up Yonder* has changed over the years. The original piano score has a more galloping rhythm. The folk process kicked in over the years and folk musicians smoothed out the melody to better fit the banjo and the guitar.

Jesus Won't You Come By Here?

The first reference to this song I could find was in Carl Sandburg's collection of folk songs from 1927, *The American Songbag*. Mr. Sandburg's only note about the song is a bit cryptic. He writes, "*One of the lasting creations of the negro slave days.*"

The song has been used in movie soundtracks, recorded by countless blues musicians and even pops up in Steven King's novel, *The Stand*. My favorite recording of this song was done by the great Lightnin' Hopkins.

This Is My Father's World

When Maltbie Davenport Babcock was a pastor in upstate New York he loved to take frequent walks along the Niagara Escarpment, a place that offered amazing views of Lake Ontario and the countryside. When he left for his walks he would tell his wife, "*I'm going out to see my Father's world.*"

Maltbie must have been a neat guy. He is said to have been an expert baseball pitcher and a wonderful musician. In addition to his work in New York he spent fourteen years counseling students at Johns Hopkins University.

After Maltbie died at the age of 42 in 1901 his wife began publishing collections of his poems. One of the volumes contained the work that would eventually be sung as *This Is My Father's World*.

The music is an old English melody arranged by Franklin Sheppard in 1915.

I Wish I Was In Heaven Sitting Down

This song originated as a spiritual and was popularized as a blues number in the late 1950's by Fred McDowell. Other than that the origins of this sing are a mystery.

From Jerusalem To Jericho

This song was written by W.M. Robison of Tennessee in 1891 as *The Good Samaritan*. Uncle Dave Macon popularized the song and gave it a new name in 1925. Hank Williams also did a pretty wonderful recording of this song.

Leaning On The Everlasting Arms

This one was a collaborative effort between Anthony Johnson Showalter and Elisha A. Hoffman. Showalter wrote the melody and the refrain for two friends who had lost loved ones. He asked Elisha Hoffman to write the verses.

Anthony Johnson Showalter wrote several books on music theory that were used in singing schools throughout the south.

Sweet Hour Of Prayer

The words to this song first appeared in a newspaper story.

From The New York Observer September 13, 1845:

"During my residence at Coleshill, Warwickshire, England, I became acquainted with W. W. Walford, the blind preacher, a man of obscure birth and connections and no education, but of strong mind and most retentive memory. In the pulpit he never failed to select a lesson well adapted to his subject, giving chapter and verse with unerring precision, and scarcely ever misplacing a word in his repetition of the Psalms, every part of the New Testament, the prophecies, and some of the histories, so as to have the reputation of knowing the whole Bible by heart."

William Batchelder Bradbury wrote the music in 1861.

Nearer My God To Thee

The words were written by the English poet Sarah Flower Adams in 1841.

The music is a bit more complicated. Several melodies have been attached to the lyrics. The version in this book is the most commonly known today. The melody was written by Lowell Mason in 1856 – and there is an interesting little side story there.

You see, *Nearer My God To Thee* was inspired by Jacob's dream in the book of Genesis and Mason was inspired to write the music in a dream:

“One night, sometime after lying awake in the dark, eyes wide open, through the stillness in the house the melody came to me, and the next morning I wrote down the notes.”

I love stuff like that.

One survivor of the Titanic reported hearing the band play *Nearer My God To Thee* as the ship went down - but that legend may be based on the real-life story of the ship Valencia. The Valencia went down with 136 souls off the coast of Vancouver Island, British Columbia in 1906.

From the Pacific Monthly, March 1906 report of the tragedy:

“the brave faces looking at them over the broken rail of a wreck and of the echo of that great hymn sung by the women who, looking death smilingly in the face, were able in the fog and mist and flying spray to remember: Nearer, My God, to thee.”

President McKinley is reported to have said the first few lines of the hymn with his last breath. The Rough Riders sang *Nearer My God To Thee* as they buried their comrades after the battle of Las Guasimas. You could fill a whole book with stories about the impact of this hymn.

It is, quite simply, an amazing song.

Praise to the Lord, the Almighty

Written in Germany by Joachim Neander around 1680.

Joachim was a grammar school principal who spent his free time writing poetry while wandering the Düsseldorf River valley. In the 19th Century a large cave in the valley was named Neanderhöhle in his honor. Now this part is cool: in the mid 19th Century they started to quarry limestone in the area near Neanderhöhle. The cave was dug out and renamed Neander Valley, which, in German, is pronounced, “Neanderthal”.

In 1856 the “Neanderthal Man” was excavated from Neander Valley.

Praise to the Lord, the Almighty was translated into English by Catherine Winkworth in 1863. She is remembered for her extraordinary efforts to bring the German chorale tradition to the English language.

Get Right Church

Another spiritual that became a blues guitar standard. Fred McDowell’s version was one of the things that drove me to start playing the banjo with a bottleneck.

Holy Holy Holy

Written by Reginald Heber in 1826 to celebrate Trinity Sunday.

The music was written by John Dykes in 1861. While *Holy Holy Holy* is Heber’s best known work today, he wrote over fifty songs.

John Dykes wrote at least 300 melodies for hymns. He played the organ, piano, violin, and other instruments.

Church In The Wildwood

One bright afternoon of a day in June 1857, I first set foot in old Bradford, Iowa coming by stage from Mc Gregor. My home was in Wisconsin. The spot where the “Little Brown Church” now stands was a setting of rare beauty. There was no church there but the spot was there waiting for it. When back in my home I wrote the song “The Little Brown Church in the Vale”. I put the manuscript away. In the spring of 1862 I returned to Iowa and settled at Fredericksburg . . .

In the years of 1859 and 1860 the good people of Bradford were determined to build a church...By the early winter of 1864 the building was ready for dedication. While I was holding the singing school, near its close in the spring, the class went one evening to the church. It was not then seated, but rude seats were improvised. My manuscript of the song I had brought with me from Wisconsin. It had never been sung before by anyone but myself. I sang it there. Soon afterwards I took the manuscript to Chicago, where it was published by H. M. Higgins. It won a speedy recognition locally and with the years won its way in to the hearts of the people of the world.

-Dr. William S. Pitts

The church still stands to this day. Over 70,000 couples have been married there since 1918. You can learn more about the church online: <http://www.littlebrownchurch.org/>

Jesus Loves me

This song started out as a poem spoken to comfort a dying child in the novel *Say And Seal* by Anna B. Warner. In 1862 William Batchelder Bradbury (who also wrote the music to *Sweet hour Of Prayer*) came across the words and wrote the melody and chorus.

The resulting song has become one of the most popular Christian hymns in the world.

The Lighthouse

Another spiritual with mysterious origins.

This one has been recorded by countless blues musicians including two of my heroes: Blind Willie Johnson and Huddie Leadbetter.

Give Me Oil In My Lamp, Rise And Shine and Gospel Ship

I am grouping these three together because they all fall into the general category of traditional American gospel songs. The authors are lost to history and children in the United States have been singing them at summer camp for generations.

This Little Light Of Mine

Written by John Lomax sometime in the 1930's, *This Little Light Of Mine* was collected by folklorists in the 1940's and by the 1960's had become a Civil Rights anthem.

Michael Row The Boat Ashore

As the Union Army was preparing to blockade St. Helena Island off the coast of Georgia during the Civil War, the plantation owners abandoned their properties. Freed slaves started moving out to the island.

When Abolitionist Charles Pickard Ware visited the island he noted the song the former slaves were singing as they rowed:

*“Michael row the boat ashore, hallelujah
Michael row the boat ashore, hallelujah”*



Companion Scripture Verses

Amazing Grace

John 9:25

²⁵ He answered and said, Whether he be a sinner or no, I know not: one thing I know, that, whereas I was blind, now I see.

Faith Of Our Fathers

Psalms 22:4-5

⁴ Our fathers trusted in thee: they trusted, and thou didst deliver them.

⁵ They cried unto thee, and were delivered: they trusted in thee, and were not confounded.

What Are They Doing In Heaven Today?

Revelation 7:16-17

¹⁶ They shall neither hunger anymore nor thirst anymore; the sun shall not strike them, nor any heat;

¹⁷ for the Lamb who is in the midst of the throne will shepherd them and lead them to living fountains of waters. And God will wipe away every tear from their eyes.

Oh Mary Don't You Weep

John 11:1-2

¹ Now a certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. ²(It was that Mary which anointed the Lord with ointment, and wiped his feet with her hair, whose brother Lazarus was sick.)

Exodus 14:15-18

¹⁵ And the LORD said unto Moses, Wherefore criest thou unto me? speak unto the children of Israel, that they go forward:

¹⁶ But lift thou up thy rod, and stretch out thine hand over the sea, and divide it: and the children of Israel shall go on dry ground through the midst of the sea.

¹⁷ And I, behold, I will harden the hearts of the Egyptians, and they shall follow them: and I will get me honour upon Pharaoh, and upon all his host, upon his chariots, and upon his horsemen.

¹⁸ And the Egyptians shall know that I am the LORD, when I have gotten me honour upon Pharaoh, upon his chariots, and upon his horsemen.

For The Beauty Of The Earth

Isaiah 40:26-28

²⁶ Lift up your eyes on high, and behold who hath created these things, that bringeth out their host by number: he calleth them all by names by the greatness of his might, for that he is strong in power; not one faileth .

²⁷ Why sayest thou, O Jacob, and speakest , O Israel, My way is hid from the LORD, and my judgment is passed over from my God?

²⁸ Hast thou not known ? hast thou not heard , that the everlasting God, the LORD, the Creator of the ends of the earth, fainteth not, neither is weary ? there is no searching of his understanding.

Oh How I love Jesus

1 John 4:19

¹⁹ We love him, because he first loved us.

Never grow Old

Revelation 21:4

⁴ And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away

Fairest Lord Jesus

Acts 1:11

¹¹ Which also said, Ye men of Galilee, why stand ye gazing up into heaven? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven.

I Had A Real Good Mother And Father

Proverbs 22:6

⁶ Train up a child in the way he should go: and when he is old, he will not depart from it.

Are You Washed In The Blood Of The Lamb?

Revelation 7:14

¹⁴ And I said unto him, Sir, thou knowest. And he said to me, These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb.

When The Roll Is Called Up Yonder

Revelation 20:12

¹² And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works.

Jesus Won't You Come By Here?

Daniel 6:22-23

²² My God hath sent his angel, and hath shut the lions' mouths, that they have not hurt me: forasmuch as before him innocency was found in me; and also before thee, O king, have I done no hurt.

²³ Then was the king exceedingly glad for him, and commanded that they should take Daniel up out of the den. So Daniel was taken up out of the den, and no manner of hurt was found upon him, because he believed in his God.

This Is My Father's World

Acts 4:24

²⁴ And when they heard that, they lifted up their voice to God with one accord, and said, Lord, thou art God, which hast made heaven, and earth, and the sea, and all that in them is

I Wish I Was In Heaven Sitting Down

Romans 8:18

¹⁸ For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us.

Jerusalem To Jericho

Luke 10: 25-37

²⁵ And, behold, a certain lawyer stood up, and tempted him, saying, Master, what shall I do to inherit eternal life?

²⁶ He said unto him, What is written in the law? how readest thou?

²⁷ And he answering said, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself.

²⁸ And he said unto him, Thou hast answered right: this do, and thou shalt live.

²⁹ But he, willing to justify himself, said unto Jesus, And who is my neighbour?

³⁰ And Jesus answering said, A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead.

³¹ And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side.

³² And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side.

³³ But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him,

³⁴ And went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him.

³⁵ And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee.

³⁶ Which now of these three, thinkest thou, was neighbour unto him that fell among the thieves?

³⁷ And he said, He that showed mercy on him. Then said Jesus unto him, Go, and do thou likewise.

Leaning On The Everlasting Arms

Deuteronomy 33:27

²⁷ The eternal God is thy refuge, and underneath are the everlasting arms: and he shall thrust out the enemy from before thee; and shall say, Destroy them

Sweet Hour Of Prayer

1 Thessalonians 5:17

¹⁷ Pray without ceasing.

Nearer My God To Thee

Genesis 28:11-12

¹¹ And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep.

¹² And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it.

Praise to the Lord, the Almighty

Psalm 150:1-2

¹ Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

² Praise him for his mighty acts: praise him according to his excellent greatness.

Get Right Church

Ephesians 5:25-27

²⁵ Husbands, love your wives, even as Christ also loved the church, and gave himself for it;

²⁶ That he might sanctify and cleanse it with the washing of water by the word,

²⁷ That he might present it to himself a glorious church, not having spot, or wrinkle, or any such thing; but that it should be holy and without blemish.

Holy Holy Holy

Isaiah 6:3

³ And one cried unto another, and said, Holy, holy, holy, is the LORD of hosts: the whole earth is full of his glory.

Church In The Wildwood

2 Chronicles 30:8

⁸ Now be ye not stiffnecked, as your fathers were, but yield yourselves unto the LORD, and enter into his sanctuary, which he hath sanctified for ever: and serve the LORD your God, that the fierceness of his wrath may turn away from you

Jesus Loves me

Ephesians 3:17-18

¹⁷ That Christ may dwell in your hearts by faith; that ye, being rooted and grounded in love,

¹⁸ May be able to comprehend with all saints what is the breadth, and length, and depth, and height;

The Lighthouse

Luke 12:35

³⁵ Let your loins be girded about, and your lights burning;

Give Me Oil In My Lamp

Psalms 119:105

¹⁰⁵ Thy word is a lamp unto my feet, and a light unto my path.

Rise And Shine

Genesis 7:1-5

¹ And the LORD said unto Noah, Come thou and all thy house into the ark; for thee have I seen righteous before me in this generation.

² Of every clean beast thou shalt take to thee by sevens, the male and his female: and of beasts that are not clean by two, the male and his female.

³ Of fowls also of the air by sevens, the male and the female; to keep seed alive upon the face of all the earth.

⁴ For yet seven days, and I will cause it to rain upon the earth forty days and forty nights; and every living substance that I have made will I destroy from off the face of the earth.

⁵ And Noah did according unto all that the LORD commanded him.

This Little Light Of Mine

Matthew 5:16

¹⁶ Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven.

Gospel Ship

Hebrews 6:19

¹⁹ Which hope we have as an anchor of the soul, both sure and stedfast, and which entereth into that within the veil;

Michael Row The Boat Ashore

Exodus 2:23

²³ And it came to pass in process of time, that the king of Egypt died: and the children of Israel sighed by reason of the bondage, and they cried, and their cry came up unto God by reason of the bondage.



About The Author

My mother was a fiber artist so I grew up around spinning wheels and quilt frames. She taught me how to gather plants to make natural dyes, how to make the most out of whatever was handy and most of all she taught me not to be bashful about singing.

My father shot black powder rifles as a hobby, I grew up going to rendezvous, camping in a tipi and meeting all sorts of artists who were recreating fur-trade era goods. It was at South Mountain Rendezvous where I first heard frailing five string banjo. I was sleeping in our Sioux lodge on a 19th century carriage blanket fashioned from a grizzly bear pelt when this sound, we knew it was a banjo but it wasn't like any banjo we'd never heard before, drifted from the woods.

I learned my craft in the true folk tradition. I would skip school for days at a time to wander around Philadelphia looking for anyone willing to show me a few riffs. I discovered blues guitar during chance encounter on a Philadelphia subway platform. I learned how to busk on the Atlantic City Boardwalk with Harmonica Joe. No matter where I went people were willing to share and serve as an example of the good will and generosity that lies in the heart of a true artist.



I have marched with my father in a Philadelphia Mummer's string band and played my banjo with a band from Belfast in the infamous "Irish Underground" of Upper Darby. Many of my "cool old dudes" were from Chester County where my mother had danced years before with Chris Sanderson at the original Old Fiddler's picnic at Lenape Park. Nobody ever charged me for a lesson. These musicians shared with me for nothing more than the love of the craft.

I wrote *The How and the Tao of Old Time Banjo* after a friend asked me to provide instructional material for an after school banjo club. When the book started selling I decided to make it freely available on the Internet so that people everywhere would have the chance to experience music in the free and open context I knew when I was growing up. My other books include *A Book Of Five Strings*, *The How and the Tao of Folk Guitar* and *The Outlaws & Scalawags Songbook*.

Today I live in Maryland on the shores of the Chesapeake Bay. Crisfield is a small city with less than two thousand people and one red light, but through my books and the Internet I spend my days working with music students all around the world.

Visit me on the web at <http://dailyfrail.com/>

Books by Patrick Costello

Available from Pik-Ware Publishing
www.pik-ware.com

The How and the Tao of Old Time Banjo

Patrick Costello shares the basic skills of old time "frailing" banjo and much more. Starting with a simple picking pattern and a handful of chord forms (as the author points out, "if you know three chords you can play thousands of songs!") the book continues to build on those basic skills covering everything from complex fiddle tunes to working up chord melody arrangements of Dixieland songs and beyond.

A Book Of Five Strings

In this revolutionary follow-up to *The How and the Tao of Old Time Banjo* Patrick Costello tears down the artificial boundaries imposed on old time banjo over the last twenty years and presents frailing banjo in a manner that gives the reader the know-how to play anything, anywhere with anyone.

The Outlaws and Scalawags Songbook

Songs about villains, assassins, hobos, bad boys, badder girls and other folks you wouldn't want to bring home to meet mom arranged for frailing banjo.

The How and the Tao of Folk Guitar

Patrick Costello starts off with "one finger" chords in open G tuning and slowly guides the reader into exploring flatpicking and fingerstyle guitar techniques. If your goal is to strum chords, play rhythm in a band or to knock out complex fingerstyle guitar solos *The How and the Tao of Folk Guitar* will give you the tools you need to start your journey.